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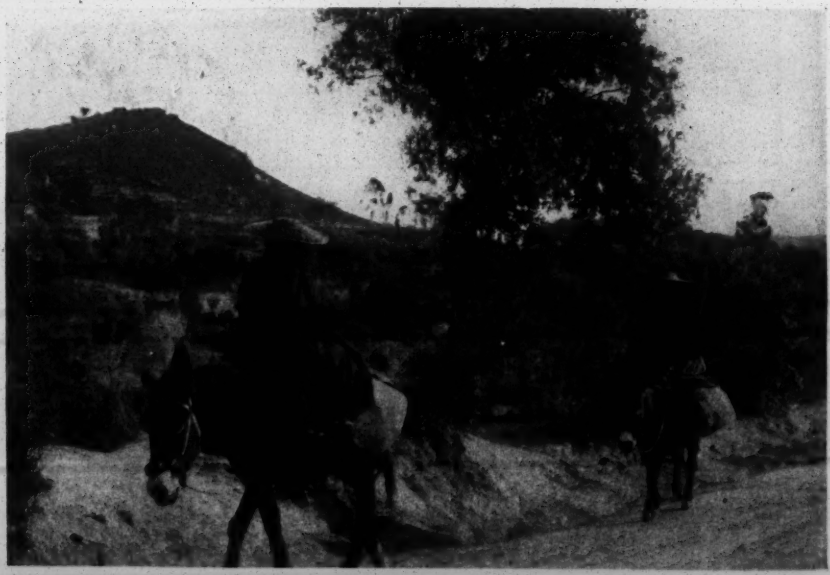

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THE CORSICAN PEASANT'S GRASS HAT CLOSELY RESEMBLES THE ROMAN PETASUS, ANCESTOR OF THE MODERN HAT

(See Bulletin No. 4)

HOW TEACHERS MAY OBTAIN THE BULLETINS

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South Africa Adds to the Array of British Flags

THE UNION of South Africa has solved the flag controversy which has stirred that dominion for many years.

The old South Africa flag resembled the Canadian flag, having a blue field with the British union occupying the upper left quarter, and on the fly end a shield with four symbols, one each for Cape Colony, Natal, Orange Free State, and the Transvaal.

The new South Africa flag consists of three horizontal stripes, orange, white and blue. The Union Jack and the two old flags of the Orange Free State and Transvaal in miniature appear in the middle on the white stripe. In addition it was decided that the Union Jack of the British Isles should fly officially with the South Africa flag on all occasions.

Ireland Alone Does Not Use British Emblem

The British family of nations carries the family resemblance to its flags—that is, to most of them. Among the major members of the Commonwealth of Nations, only the Irish Free State does not make use of the Empire flag within its borders.

The British flag, the "great union," grew by degrees as Scotland and Ireland were added to the original England. It now combines three crosses—the English cross of St. George, the Scotch cross of St. Andrew, and the Irish cross of St. Patrick.

The original English flag was the upright red cross of St. George on a white field. This red cross is reputed to have been adopted by the English during the Crusades because of miraculous help extended by St. George. By the fourteenth century every English soldier wore it as a badge over his armor. It was still the flag of England when Elizabeth's great seamen traded, explored and fought under it.

The X-like white cross of St. Andrew was known in Scotland before the tenth century. As it took form in the Scotch flag it was displayed on a blue ground.

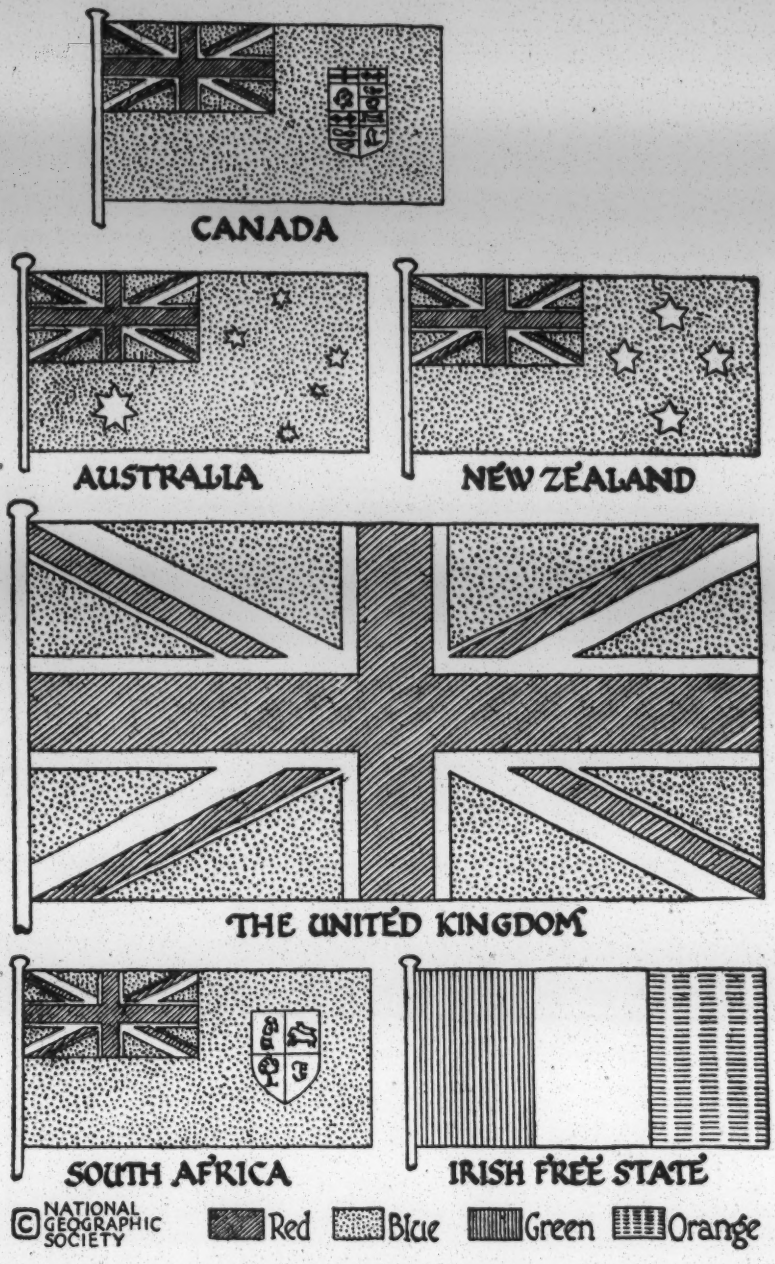
St. Patrick's cross is also X-shaped as distinguished from the English upright cross. Like the latter, however, it is red on a white ground.

How the Three Crosses Were Overlaid

When the three flags were combined into the "great union," the blue field of Scotland's flag became the main field for the combined crosses. Scotland's white cross is the widest of the three. Over it lies a narrow red cross of Ireland. The English cross lies over the other two and is therefore the outermost and most conspicuous of the three crosses. It has a band of white outside the edges of the red, as a vestige of the white field.

In the Canadian flag the field is blue. On this, occupying the entire upper left quarter of the flag, is the British union. In the middle of the right half of the flag, the fly end, is the escutcheon of Canada composed of the shields of the four original provinces.

The Australian flag follows the same color scheme as that of Canada. As in the latter, the British flag forms the union occupying the upper left quarter. Be-



FLAGS OF BRITISH DOMINIONS

The South African flag has been replaced by a new flag described in Bulletin No. 1. All the dominions except the Irish Free State use the "union" of the United Kingdom in the composition of their banners.

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The Old Gentleman of the Neander Thal and the "Moonlight Sonata"

THE NEANDERTHAL man, that ugly looking old fellow who lived 50,000 years or more ago, is the very great-grandfather of us all. That is the belief of one of the leading anthropologists (students of mankind) in the United States presented before a body of London scientists. The Neanderthal man is named for the place where the skulls were found, in the Neander Thal, or valley.

The Neanderthal man lived near Dusseldorf midst the German Ruhr. But his burial place has changed since his discovery, so the cranium of the very great-grandfather can be found to-day in Bonn on the Rhine. The other great man of Bonn is Beethoven. The centenary of the master composer's death has been honored this year around the world.

Death Mask of a Master Composer

The two most significant things in Bonn are described by Melville Chater in a communication to the National Geographic Society:

"For a day my companion and I wandered about the quaint streets of Bonn, in and out of its famous university, and along its Rhine esplanade. We separated for awhile, and when we met again my friend announced:

" 'There's only one important thing in Bonn. A musical student just now told me so. He said not to bother about the museum, but to see Beethoven's death mask.'

" 'Yes,' I countered, 'according to an anthropologist I met in the university, there *is* only one important thing. He said not to bother about Beethoven's death mask, but to see the Neanderthal skull in the museum.'

"So we saw both.

"The mask is enshrined in the little house where, in a mere garret whose door lintel is so low that one must stoop to enter, the great composer was born in 1770.

"Among the adjacent Beethoviana you may see the tragic progression of ear trumpets, each one larger than the preceding, whereby the master sought in vain to circumvent deafness; the many manuscripts, including that of the 'Moonlight Sonata,' written in hastily jotted notes and headed by the direction, 'With feeling,' written in emotionally tremulous handwriting.

"And there is the death mask—a face as noble as its brow is broad, a face stamped with human kindliness, sad to the depths yet serene to the heights—an epitome of man's mental struggle upward.

The Span of Human Evolution in Bonn

"Twenty minutes away, across the town, in a museum case environed by an exhibit of stone hatchets and spearheads, lay the skull of one of the earliest-known men, he of the Neander Thal, near Dusseldorf. In that big cranial expanse, protruding into heavy ridges at the brows, there is something almost terrifying. One imagines a semigorilla face, with bared teeth tearing at raw meat.

"In twenty minutes we had spanned thousands of years of human evolution, with all its mystery; for no cranial measurements could explain why the Neanderthal man's utmost invention was a flint weapon, while back of Beethoven's brow lay the 'Moonlight Sonata.' "

neath the union is a single great white star, and in the fly end five small white stars appear representing the constellation of the Southern Cross.

A blue field and the usual British union form the flag of New Zealand. In place of the white stars of the Australian flag it bears four large red stars on the fly end set to form the four points of a conventional diamond design.

Irish Use a Tri-color without the Union

The flag of the Irish Free State has broken away entirely from British traditions. It does not use the British union nor even the cross of St. Patrick. It is a simple tri-color with vertical bars like the French flag. Its colors, however, are green, white, and yellow.

Bulletin No. 1, December 5, 1927.

Flags of the British Empire can be found in full color in the National Geographic Society's "Flags of the World," available in school libraries. This book contains 1197 flags in color including the flags of the United States, flags of history, insignia of the army and navy, and many others.

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THE NEANDERTHAL MAN

This model has been reconstructed from bones in many localities of western Europe. For some years it has been thought that the Neanderthal Man was an offshoot of early man, a sort of unwelcome cousin to our real ancestors, but a prominent anthropologist has announced his belief that the low-browed ancient must be considered a grandfather who lived in caves 50,000 years ago (see Bulletin No. 2).

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The Geography in a Japanese Print

GEOGRAPHY has had a vital effect on art down through the centuries. The fine, white marble of Carrara encouraged sculpture in Italy just as Parian marble invited the chisels of famous Greek sculptors. The lovely forests of Fontainebleau inspired Corot, Millet and others of the Barbizon school, and the wealth of wool and the necessity for portable housefurnishings among nomads have given us Persian rugs.

Even so have the geography and customs of Japan given us the peculiar charm of Japanese art, according to Mr. Hashime Murayama, who has painted the color plates of American fishes, gold fishes, pigeons and chickens for the National Geographic Magazine.

"Japanese art has been well known to the Occident for slightly more than a century," says Mr. Murayama, "but Japan has practiced its distinctive art style since the seventh century, when her art was greatly influenced by Chinese styles which came in through Korea.

Volcanic Japan Runs to Lines and Silhouettes

"Japanese art has developed under a special climate and geography," he says. "The islands of Japan are of volcanic origin, and the topography is that of a volcanic region. There are deep, ragged valleys. The high mountains are cut by ravines dotted with pines. Everywhere Nature has emphasized lines and silhouettes so familiar in Japanese prints.

"Japan has a climate that is excessively humid. No part of the land is far from the sea and therefore mist and fog and clouds are constant phenomena. Humidity softens all the colors. All of these geographic influences have influenced Japanese artists and have affected the particular styles, which they have worked out.

"Then there is one other condition which has affected the development of Japanese art and which it is easy to recognize in many Japanese paintings. Japan is often called the Park of the Orient. Everywhere in Japan are scenes in which Nature is not wild, but tamed and well ordered. The scenic beauty is so nearly perfect as to appear artificial. The coast line, for example, is very irregular, providing picturesque coves, cosy and neat, instead of long, monotonous, sandy shores.

Eating With Chopsticks Makes Japanese Clever with Their Fingers

"All the people are skillful in the use of tools and brushes. This comes partly from the practice of using two chopsticks, instead of fork, knife and spoon. Also, in Japan we use the brush as you use the pen. Penmanship has taught the youthful artists skill in line drawing. That is another reason for the emphasis on lines in Japanese prints.

"When I studied penmanship and line drawing with the brush, the teacher told us that one's whole energy should be concentrated on the point of the brush. The brush and its shaft had to be perpendicular to the paper. For practice we had to balance a match box or Chinese ink block on the butt end of the shaft, which was about three-eighths of an inch in diameter. If the brush were poised correctly, the match box or ink block would not fall off while we wrote. The fingers of the writing hand had to form a cavity in which an egg could be easily placed. The hand, forearm and elbow did not touch the table.

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MT. FUJI, THE INSPIRATION FOR MANY JAPANESE ARTISTS

The peculiar beauty of the Japanese print has its origin in the geography and customs of Japan. Mt. Fuji has built for itself a graceful silhouette and the rugged volcanic character of the island has inclined artists to place emphasis on line. They try to express with a single line what Occidental artists express with many lines (see Bulletin No. 3).

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Hats, the Funniest Things in the World

THE FASCISTI party of Italy apparently has been willing to endanger a major industry for the sake of sentiment. Its program calls for a return to certain ancient customs, one of which was that of going hatless. Therefore the Fascisti decided to banish hats.

A tremendous number of hats, both felt and straw, are manufactured in Italy. Many Italian hats are exported to America. Of the 6,000,000 felt hats made in Italy in one year only 1,700,000 are sold at home. Already the hatless vogue has cut these sales 100,000, entailing a heavy loss upon the hat industry.

However, no country has a better right to abolish hats, because it was the Romans, with their "petasus" for journeys, who introduced the modern hat. Furthermore, Italy set the cap styles for Western civilization at a very early date. Florence, to-day, does a thriving business in straw hats, and Alessandria receives a large income from home and abroad for its famous felt hats. A hat style takes its name from the Italian port, Leghorn. Much hat history has been made in Italy already.

The Mexican Has a Reason for His Brim

But abolish hats? Half the fun would go out of the world. An American professor who analyzed the jokes liked by 10,000 children, in a scientific search for the fountains of humor, found that a hat is the funniest thing in the world. Clothes are part of us, but hats are superficial and artificial. Therefore, whether we will or no, a man's hat—the style of it and the tilt of it—advertises his character conspicuously.

High silk hats are the accepted badge of statesmen, because both statesmen and high silk hats are the essence of dignity. And how could a courtier be anything but courtly with an ostrich feather in his beaver?

The Mexican can point to a good geographic reason for his hat. He needs a broad brim to shade his eyes from the blinding sun.

The high silk topper, like so many other inventions, passed through an ordeal of public denunciation. The inventor who built the three-gallon hat in the early part of the nineteenth century tried to popularize his creation by wearing it on a walk through London. He was besieged by a crowd of derisive urchins. The policeman who rescued the high hatter brought him into court. Only an appeal to the foundation principles of English freedom saved him from a sentence for disturbing the peace.

"Kaffiyeh" Most Picturesque of World's Head Coverings

Turkey had a hat revolution recently when the Angora Government banished the distinguishing fez in favor of Western headgear. Turkey has passed through a cycle of hat styles beginning with the calpac, a woolly shako, Cossack type, shifting to the multifold turban, and changing by order of the progressive Sultan Mahmoud II to the black tasseled fez. The fez satisfied Mohammedan religious needs very well for the faithful could touch their foreheads to the ground in prayer without the obstruction of a brim. Abolition of the fez was a more serious blow to certain Czechoslovakian towns than to the Turks, because the Czechs were engaged in making this type of headgear.

"Although Japanese art is ancient, most of the master artists are contemporary with European masters. Sesshue, one of the great geniuses of Japanese art, lived in the time of the Renaissance in Europe. When he was 12 years old he was sent to a Buddhist temple to become a priest. He did not like to study religion but enjoyed making drawings. The head priest of the temple forced him to study, yet the boy would not behave, and continued to make pictures. So the head priest tied him to a post with ropes as punishment.

"Evening came and the priest was moved with pity, so he went to the boy. As he approached he saw a mouse in front of the boy. He stamped his foot, but the mouse did not move. To his surprise he discovered that the 'mouse' was a drawing made by the boy, who, having his hands tied, drew with his feet and used tears for paint. The priest was so impressed by the boy's earnestness that he allowed him to study art. Sesshue became a famous landscape painter, and now his masterpieces are owned by wealthy Japanese and are to be found in the temples.

"Americans are more familiar, perhaps, with the work of Hiroshige than with that of any other Japanese artist. He was born in 1796. Hiroshige was a great traveler and made pictures wherever he went. He is famous for pictures of 53 post towns of Tokaido district, 69 views of Kisokaido district, 28 views of the moon, and 36 views of Fujiyama, the sacred mountain.

Government Ordered Artist Not to Reveal Japanese Life to World

"Another famous Japanese artist, Hokusai, got into trouble by selling his work outside Japan. In 1800 he made a life story picture of a Japanese boy and a Japanese girl, each on a separate roll of paper, at the request of a Dutchman who came to the islands. After the Dutchman had carried the two picture rolls back to Holland Hokusai had many orders from him. But the government learned of Hokusai's picture business and prohibited the exportation of Japanese pictures for fear they would disclose the life of the country to foreigners."*

Bulletin No. 3, December 5, 1927.

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*Note: Teachers receiving the Geographic News Bulletins may wish to pass this bulletin on to teachers of art classes. Many of the Geographic News Bulletins bear on subjects other than geography such as literature, history, social sciences, music and art. Bulletins Nos. 2 and 5 will be interesting to music and history classes respectively.

Further illustrations of the points brought out by Mr. Murayama may be found in "The Geography of Japan: With Special References to Its Influence on the Character of the Japanese People," National Geographic Magazine, July, 1921, 23 illustrations in black and white and 16 in color.

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Elba, Napoleon's Island, Loses Treasures

ELBA'S attractions are vanishing.

Lacking the special charms of neighboring Mediterranean islands, Elba formerly attracted visitors by the relics and associations of Napoleon's enforced exile there. A Russian prince bought Napoleon's villa and built a museum for the paintings, sculpture and possessions of the emperor. But since the prince's death most of the treasures have been sold at auction and quick action is necessary, it is reported, to save the villa.

Napoleon arrived at Elba on May 3, 1814, and left February 26, 1815, after building a few "palaces" and villas, some of which he never used, constructing roads, developing commerce, and bankrupting himself in an attempt to bring about prosperity in his new domain. Chafing under his enforced exile, he returned to France with a few soldiers and began the famous one hundred days which ended in his defeat at Waterloo and subsequent banishment to St. Helena.

Elbans Believe in the Merits of Garlic

Portoferrajo, capital of Elba, where Napoleon landed, is the largest city on the island, with about 12,000 inhabitants. It occupies a peninsula projecting from the western bank of Portoferrajo Bay on the north shore of Elba. From the spacious harbor, the capital resembles a fair-sized amphitheater with houses built high above one another on the terraced mountainside.

Crowning the heights are the remnants of old forts that recall the days when the invading Turks were twice repelled by the Elbans. When Napoleon entered the harbor, twenty-one guns from the old ramparts hailed his arrival. Now even the King of Italy could not be thus honored, for the guns no longer are there.

For a few days Napoleon lived in a Portoferrajo hotel. Recent visitors to the island will wager that the brand-new Elban Emperor did not fail to note the odor of garlic in the hotel dining-room if the chefs of the early part of the nineteenth century were as fond of the seasoning as they are to-day. Grilled beefsteak is a favorite ration, but a foreigner usually adds "senz' aglio" (without garlic) to his order, for Elba cooks pride themselves on the art of seasoning meat with the bulb.

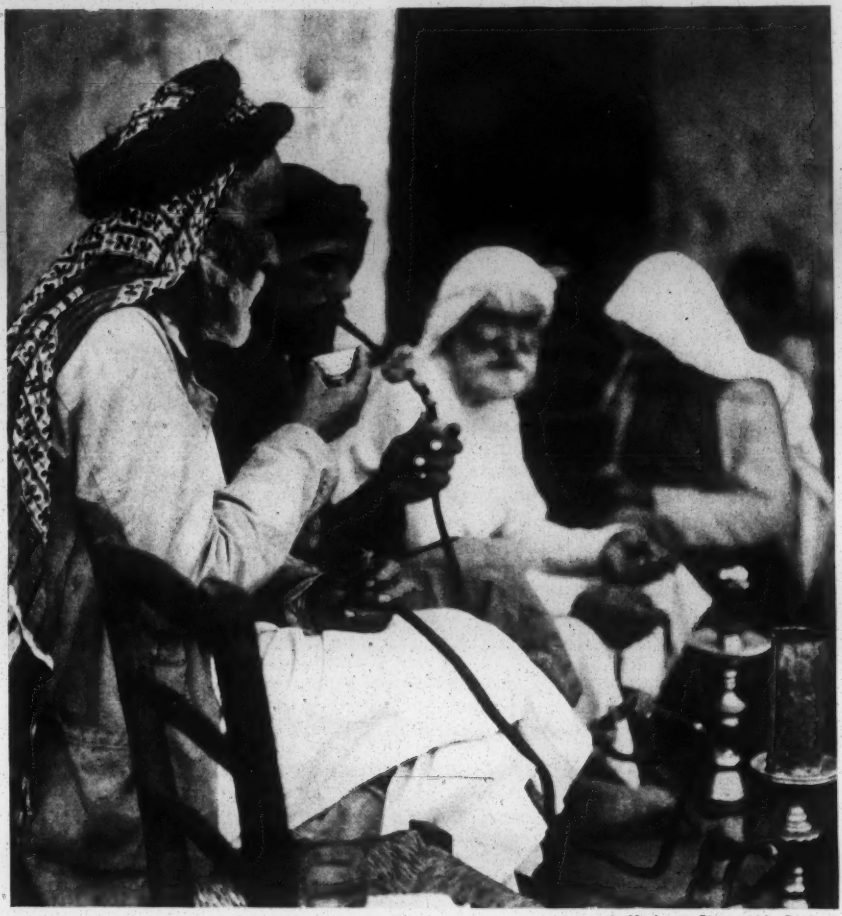
Source of Marble for Leaning Tower of Pisa

Among the forts, Palazzina dei Molini, the chief dwelling-place of Napoleon, still stands. From its windows, Napoleon had an unobstructed view from the Italian coast to the northern cape of Corsica. Portoferrajo's summer heat drove him 1,200 feet up the side of Monte San Martino, about 3 miles southwest of the capital. Villa San Martino, as his new residence was called, became a Napoleonic museum after he left Elba. Napoleon established other residences in various parts of the island, some of which he never used. Once he received a five-room portable house from France to be used as one of his homes. The house was wooden and could be put up in two hours.

Elba has several prominent mountain peaks more than 1,500 feet high, but the islanders point with pride to the heights of Monte Capanne, which rises 3,343 feet. On clear days its summit affords a splendid bird's-eye view of Elba's entire area of 89 square miles, Corsica, the western coast of Italy, and surrounding

Artists consider the "kaffiyeh" worn by the Bedouins of Arabia the most picturesque headgear used by men anywhere in the world. The "kaffiyeh" consists of a large flowing scarf of silk or cotton bound at the crown of the head by a 2-inch thick rope of goat or camel hair. When the Bedouin rides to the charge the end of the scarf whips out behind him in the wind.

Bulletin No. 4, December 5, 1927.



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THE MOST PICTURESQUE HAT EVER DESIGNED FOR MEN

In the opinion of artists the "kaffiyeh" of the desert Bedouins is the most picturesque headgear worn by men anywhere in the world. It consists of a large flowing scarf of silk or cotton bound at the crown of the head by a 2-inch thick rope of goat or camel hair.

islands of the Tuscan archipelago. The Island of Monte Cristo, which inspired the writing of "The Count of Monte Cristo," lies about 30 miles to the south.

On the southwestern slope of Capanne are the Campo quarries from which the marble for the leaning tower of Pisa was hewn, and on the northern slope the village of Marciana Alta, where the Elbans took refuge when pirates invaded the island in early times.

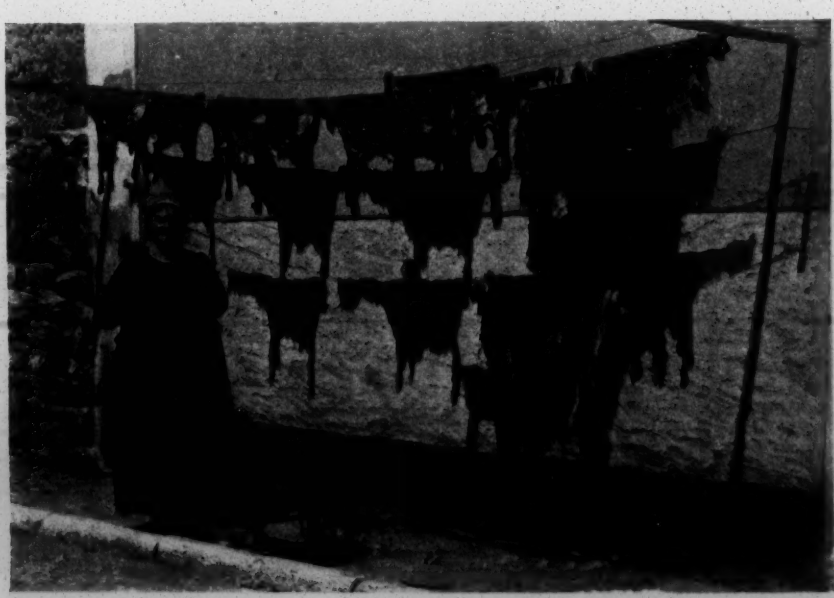
One of the Napoleon-built roads connects Portoferrajo with Porto Longone on Elba's eastern coast. For two centuries, while the rest of Elba belonged to another nation, Porto Longone was held by the Spaniards. Like the capital, the city's hills in the background are topped with old forts. There is also a fortress-like Italian prison where murderers are condemned to solitary confinement for life.

Italy Prizes Elba for Its Iron Mines

The Greeks called Elba "Soot Island" because of the smoke from numerous iron ore smelters on the eastern coast and at Portoferrajo. Iron ore has been the backbone of Elba's industrial life since Roman times. The diggings near Rio Marina, about 5 miles north of Porto Longone, resemble huge volcanoes. Formerly a large part of the ore was sent to blast furnaces in England.

Few tourists visit Elba. Passenger steamers from Marseille, Genoa, and Leghorn, bound for points in southern Italy, Africa and the Orient skirt the island's eastern shore, but seldom stop there. Admirers of Napoleon charge the lack of popularity of Elba in part to the biographers of the former ruler, who, they assert, have neglected a short but eventful part of his life.

Bulletin No. 5, December 5, 1927.



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KID GLOVES FROM CORSICA, NAPOLEON'S BIRTHPLACE

One of the cottage industries of Corsica is the preparation of goat skins for exportation. While these skins go to Italy they may be reshipped to America. One of the major imports of the United States is goat skin for gloves. Corsica is within sight of Elba, where Napoleon retired until he returned for the famous hundred days in France which ended with the Battle of Waterloo.